Write your name here

Surname	Other names

Pearson
Edexcel GCE

Centre Number | | | | | |

Candidate Number | | | | |

Music Technology

Advanced Subsidiary
Unit 2: Listening and Analysing

Thursday 21 May 2015 – Afternoon
Time: 1 hour 45 minutes

Paper Reference
6MT02/01

You must have:
Individual CD player, headphones and audio CD of recorded extracts.

Total Marks

Instructions
- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer **all** questions.
- Answer the questions in the spaces provided
  – *there may be more space than you need.*
- If you are using a computer to play the CD, access to sequencing software is NOT permitted.
- You must ensure that the left and right earpieces of your headphones are worn correctly.

Information
- The total mark for this paper is 80.
- The marks for **each** question are shown in brackets
  – *use this as a guide as to how much time to spend on each question.*
- Questions labelled with an **asterisk** (*) are ones where the quality of your written communication will be assessed
  – *you should take particular care with your spelling, punctuation, grammar and clarity of expression on these questions.*
- Each question number refers to the relevant track number on the audio CD, eg Question 1 refers to Track 1, Question 2 to Track 2 etc.
- You may listen to each track as many times as you wish within the overall time limit of the paper.
- The use of the words 'instrument' or 'sounds' refers to vocals, acoustic instruments, electric/electronic instruments and electronically-generated sounds unless otherwise stated.

Advice
- Read each question carefully before you start to answer it.
- Try to answer every question.
- Check your answers if you have time at the end.

Turn over ▶

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PEARSON

SECTION A

Answer ALL questions

Write your answers in the spaces provided.

Some questions must be answered with a cross in a box ☒. If you change your mind about an answer, put a line through the box ☒ and then mark your new answer with a cross ☒.

1 Spinal Tap: *(Listen To The) Flower People*

Track 1: music begins at 0'44"

(a) This song is a parody of music from 1967. However, it was actually recorded in 1984.

(i) Identify **three** musical features typical of 1967 heard in this recording.

(3)

1 .....

2 .....

3 .....

(ii) Identify **three** production features typical of 1967 heard in this recording.

(3)

1 .....

2 .....

3 .....

(iii) Identify **two** features of the production that indicate that it was recorded in 1984, not 1967.

(2)

1 .....

2 .....

(b) In a well-equipped studio, how many tracks did multitrack tape recorders have in 1967? Put a cross in the correct box.

(1)

☒ **A** 4

☒ **B** 16

☒ **C** 24

☒ **D** 64

(c) In a well-equipped studio, how many tracks did multitrack tape recorders have in 1984? Put a cross in the correct box.

(1)

- ☒ **A** 4
- ☒ **B** 16
- ☒ **C** 24
- ☒ **D** 64

(Total for Question 1 = 10 marks)

2 Pet Shop Boys: *Left To My Own Devices*

Track 2: music begins at 0'08"

(a) How is tonality used to lift the chorus? Put a cross in the correct box.

(1)

- ☒ **A** The verse is all on one chord; the chorus has many chords.
- ☒ **B** The verse is major; the chorus is up a fifth.
- ☒ **C** The verse is minor; the chorus is major.
- ☒ **D** The verse is minor; the chorus is up a fifth.

(b) Which rhythm best describes the word '*probably*' at 1'46" in the chorus? Put a cross in the correct box.

(1)

- ☒ **A** Dotted crotchets
- ☒ **B** Dotted quavers
- ☒ **C** Triplet crotchets
- ☒ **D** Triplet quavers

(c) Which term best describes the change in the brass between 2'09" and 2'13"? Put a cross in the correct box.

(1)

- ☒ **A** Accelerando
- ☒ **B** Crescendo
- ☒ **C** Diminuendo
- ☒ **D** Rallentando

(d) Which performance technique is heard in the string parts between 3'48" and 3'53"?

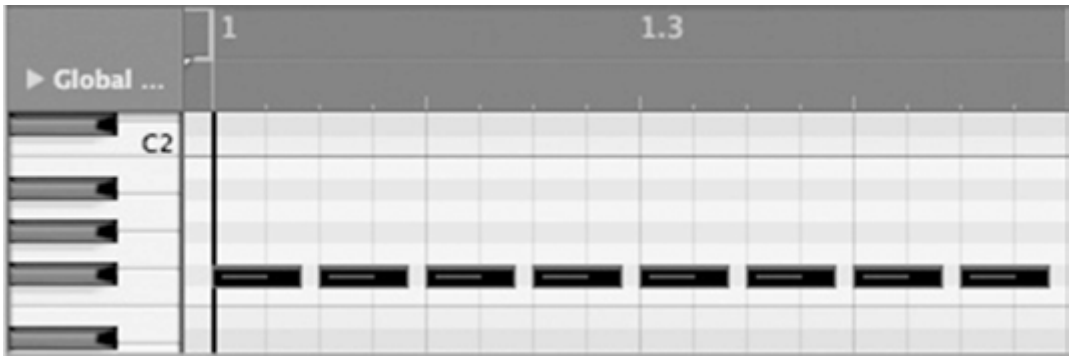
(1)

.....

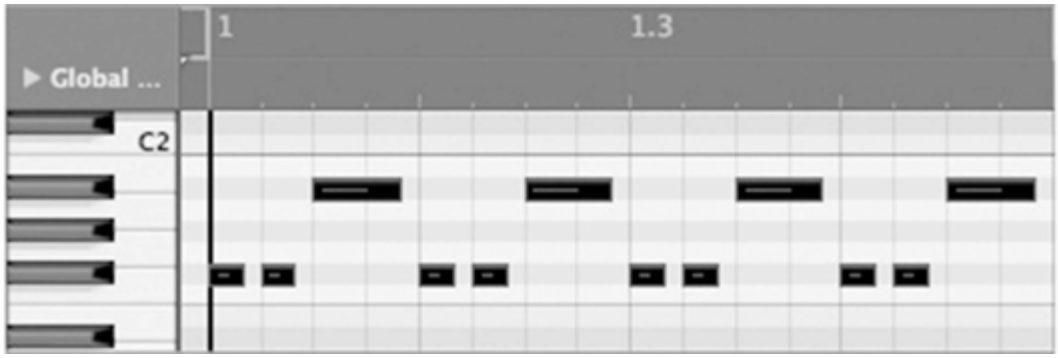
(e) Which of the following best represents a bar of the repeated hi-hat most clearly audible at 2'59"? Put a cross in the correct box.

(1)

☒ **A**

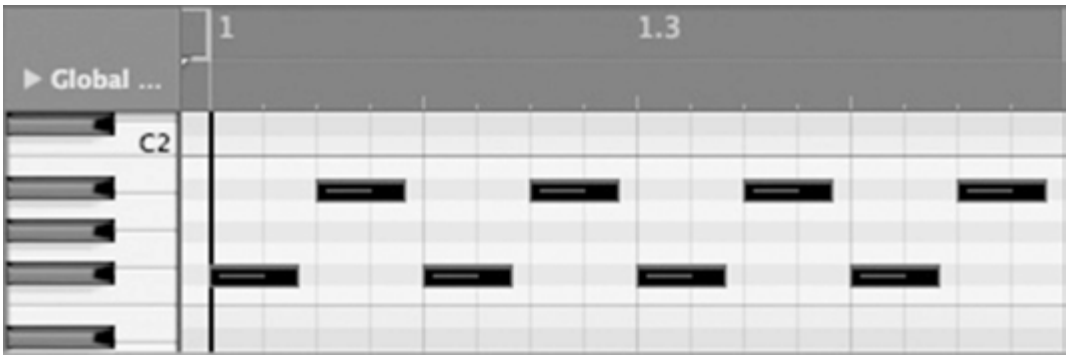


☒ **B**



☒ **C**

☒ **D**



(f) This song was recorded in 1988. The recording combines synthesisers, drum machines and an orchestra.

(i) How were the synthesisers and drum machines recorded?

(1)

.....

.....

(ii) How was the orchestra recorded?

(1)

.....

.....

(iii) Describe the difference between the dynamic ranges of the orchestra and synthesisers.

(2)

.....

.....

(iv) How would a mixing engineer overcome the difference in dynamic ranges between the orchestra and synthesisers?

(1)

.....

(Total for Question 2 = 10 marks)

3 Daft Punk: *Giorgio By Moroder*

Track 3: music begins at 0'07"

(a) Identify the keyboard instrument used for the solo between 3'45" and 4'44".

(1)

.....

(b) Describe the use of filtering on the distorted synthesiser between 7'58" and 8'12".

(3)

.....

.....

.....

(c) This is an album track. Give **three** reasons why it is unsuitable as a single.

(3)

1 .....

2 .....

3 .....

(d) This song was recorded in 2013. Vintage analogue technology and modern digital technology were used.

Identify **three** pieces of analogue electronic equipment that might have been used instead of the equivalent digital equipment.

(3)

1 .....

2 .....

3 .....

(Total for Question 3 = 10 marks)

4 Portishead: *Only You*

Track 4: music begins at 0'06"

(a) What is the tempo of this song?

(1)

- ☒ **A** 40 bpm
- ☒ **B** 60 bpm
- ☒ **C** 80 bpm
- ☒ **D** 100 bpm

(b) Identify **two** types of background noise audible during the introduction of the song.

(2)

1 .....

2 .....

(c) Describe the hip-hop influences on the vocal between 0'22" and 0'53".

(2)

.....

.....

(d) What effects pedal is used on the electric guitar from 3'57" onwards?

(1)

- ☒ **A** Chorus
- ☒ **B** Phaser
- ☒ **C** Tremolo
- ☒ **D** Wah-wah

(e) (i) Complete the table below to describe how you would use close mic techniques to achieve the bass guitar sound heard in this recording.

Microphone Polar Pattern
(1)
Microphone Position
(2)

(ii) What microphone type should be used to record this bass guitar? Put a cross in the correct box.

(1)

- ☒ **A** Condenser
- ☒ **B** Dynamic
- ☒ **C** PZM
- ☒ **D** Ribbon

(Total for Question 4 = 10 marks)

TOTAL FOR SECTION A = 40 MARKS

SECTION B

5 Special Focus Style: Soul

Marvin Gaye: *What's Going On*

Track 5: Music begins at 0'07"

(a) In what year was this track recorded?

(1)

.....

(b) Identify the pan position for the instruments shown in the table below.
An example has been given.

Instrument	Pan position
Lead vocals	Centre
Saxophone	**(1)**
Vibraphone	**(1)**
String orchestra	**(1)**

(c) Identify **four** features of the Motown sound heard in this recording.

(4)

1 .....

2 .....

3 .....

4 .....

(d) How does the lyrical content of "What's Going On" depart from previous Motown records?

(1)

.....

(e) It has been said, "the album *What's Going On* is the *Sgt. Pepper* of soul." Explain why.

(3)

.....

.....

.....

(f) Fill in the **four** missing pitches from the vocal line between 0'34" and 0'41".

(4)

(g) Describe the musical style of **one** of the following artists in the 1970s. Support your answer with reference to a relevant track or album.

Put a cross ☒ in **one** of the boxes below to indicate your choice.

(4)

☒ James Brown

☒ Stevie Wonder

(Total for Question 5 = 20 marks)

6 Special Focus Style: Indie Rock

Arctic Monkeys: *I Bet You Look Good On The Dancefloor*

Track 6: Music begins at 0'08"

(a) How have the two guitar parts been separated in the mix?

(1)

(b) Describe the relationship between the electric guitar and the bass guitar in the verse at 0'36".

(1)

(c) How is the backing vocal set back from the lead vocal in the mix between 0'45" and 0'48"?

(2)

(d) How is the texture thickened in the chorus from 0'54"?

(4)

(e) There is a technical problem on the word "despair" at 1'26".

(i) What is the problem?

(1)

(ii) How could this problem be prevented?

(1)

(f) Identify **two** ways that the production and/or performance of this track differs from Indie Rock of the 1980s.

(2)

1 .....

2 .....

(g) Fill in the boxes to identify the roots of the chords in the chorus, between 0'54" and 1'12".

(4)

F# A

I bet that you look good on the dancefloor

I don't know if you're looking for romance or

I don't know what you're looking for

F# A

I said I bet that you look good on the dancefloor

Dancing to electro-pop like a robot from 1984 … from 1984!

(h) Describe the contribution to Indie Rock of one of the following bands. Support your answer with reference to a relevant track or album.

Put a cross ☒ in **one** of the boxes below to indicate your choice.

(4)

☒ Blur

☒ The Smiths

(Total for Question 6 = 20 marks)

TOTAL FOR SECTION B = 40 MARKS
TOTAL FOR PAPER = 80 MARKS

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